

Artists explore women's issues in Hanes Art Center show

By KAREN HATTON
Staff Writer

It's a baker's dozen of artistic efforts. Under the themes Race, Class and Gender, 13 women are presenting their work for the Southeastern Women's Art Show at the Hanes Art Center Gallery.

The pieces on exhibit consist of photographs, sketches, paintings and sculptures in various media including glazed earthenware, bamboo and wood combined with material scraps.

UNC assistant art professor Beth Grabowski has two exhibits in the show. The first is an untitled charcoal sketching of a Barbie doll suspended in air.

"She's a quintessential bimbo," she said. "She represents doubts and searching. And she takes on a lot of other qualities."

In an unexhibited sketch, the Barbie takes on a kind of demonic image with red bulging eyes, Gra-

bowski said. And she is anticipating another sketch for the Barbie doll series.

Her second exhibit, "Departure/Derangement," is the copy of a dictionary page with certain words and definitions marked out.

"I like working with words," she said. "I like the idea of loaded images. I found the words departure and derangement on the top of the page interesting. I edited out what didn't fit my image of the words."

Another charcoal sketch, "Everloving Arms," by Crystal Cawley shows an emotionally warming picture of a small child kneeling and a set of hugging arms.

"Waiting: Warsaw, 1943" by Isabel Chicquor Leavitt is the other charcoal sketch in the exhibit. She presents a haunting illustration of a woman behind a wire fence.

Rochell Schicoff, a visiting artist, is exhibiting her acrylic and crypas (a mixture of pastels and oil stick)

painting, "Red Wings." This particular painting is part of a two-year series entitled "Life of a Pure Spirit."

"The series is about women with wings," Schicoff said. "I'm trying to change the way angels are usually represented. I'm reacting to the phrase 'like an angel.'"

Her angels represent women of experience, she said. They have masculine/feminine characteristics mixed into one image. The exhibited angel has red wings because red is a more aggressive color and helps create a great deal of color tension in the painting.

Schicoff will be exhibiting a show at the Hanes Art Center Gallery in mid-March which will feature more of her angels.

Another exhibit, "A Room Of One's Own," is a water color by Louise Franke, a Chapel Hill artist. This painting shows a young girl sitting on her bed with her dolls and stuffed animals.

Connie Rubino Schwab is exhibiting four oil stick and wax medium paintings from her "My House/My Home" series entitled "Eclipse," "Separate Quarters," "Temple" and "Concrete Palace."

Two glazed earthenware sculptures, "From a Golden Step" and "After the Flood" are by Patricia Rieger. Both pieces are from the nine-piece, "Long Journey" series and feature four-legged figures.

"The four-legged figures are a variation of the human persona," Rieger said. "The journey is a metaphor, which implies walking through everyday life, an inner kind of journey, the changes we go through and what we take with us during the transformations."

"From a Golden Step" is a landscape piece, she said. And "After the Flood" uses coastal images.

Dorothy Milligan's "Madame Okra" and "Forrest Queen" are bronze sculptures that were cast from

actual dried okra, tree bark and seed parts. The artist has made humanized forms of nature.

Two unusual sculpture pieces are exhibited by Hunter C. Levinsohn. The first, "Lady of the House II," is a chair with a mirrored seat and a pillow with a grey rose on it. Printed on the pillow is the old adage: "A lady's name appears in print but thrice: When she's born, When she's wed, And when she's dead."

In a written statement, Levinsohn said that the chair is the symbol of power and a chair that none can sit in symbolizes a powerless position.

Her other exhibit is "Young Goddess: The Princess in Her Thirteenth Year, A Song to My Daughter." This mixed media sculpture is constructed of bamboo, rice paper and photocopied images.

A painted wooden structure by Rosie Thompson is entitled "Blind Spots." This piece signifies the blindness of racial prejudice.

In "Pearly Gates/Scarlet Letter," Ann Weaver Rowles combines fabric, wire mesh and other objects to create an unusual exhibit of a stiff, empty vest decorated with pearls, tiny coin-like objects and small scarlet A's.

The exhibit also features photographs. Lisa N. Morphew has two color photos featured, "Say Hello Dorothy" and "Dorothy's Room." According to a written statement by the photographer, she is playing up the sensuality of older women. The other photo is a black and white archival silver print, "Cathy McDay," by Sadie Bridger.

This exhibit offers an unusual and diverse assortment of art that will demand an emotional response from any art-goer.

The show opened Friday night and will be exhibited through March 10. The exhibit is part of the Southeastern Women's conference sponsored by Duke and the UNC Women's Studies Research Center: Feb. 26-28.

Feel the music: reggae band Itals to play Cat's Cradle tonight

By ALLISON PIKE
Staff Writer

If you're heading to a tropical paradise for Spring Break (or maybe just wishing you were) there's nothing better to put you in the Caribbean mood than the sounds of Jamaica's Itals, appearing at Cat's Cradle tonight.

The Itals — not to be confused with the Ohio band I-Tal — have recently released their fourth LP *The Itals: Early Recordings 1971-1979*. If you want a taste of authentic reggae, this is an album for you. There are a total of 14 tracks on the record and

although many are a decade old or more, they sound as if they could have been recorded yesterday. Put the record on, lean back in a chair and the Itals will deliver the Caribbean right to your living room. Close your eyes and you can practically see the palm trees, smell the coconut suntan oil and feel the sun beating down on you.

The Itals' present line-up includes veteran reggae artist Keith Porter along with David Isaacs and Ronnie Davis. Both Isaacs and Davis are accomplished singers in Jamaica and have had hit records there. The *Early*

Recordings album features Porter, Davis and Lloyd Ricketts. Ricketts left the Itals in 1985 and was replaced by Isaacs.

The Itals' specialty on this LP is highlighting Porter's strong lead vocals with two lines of harmony, provided by Davis and Ricketts. The result is full and complete-sounding reggae.

Porter, who has been performing for 20 years, recording his first record in 1967, has a superb vocal range. He can hit low notes like in the despairing "Time Getting Harder,"

and then will surprise you by singing high notes that sound a lot like Earth, Wind and Fire. An excellent example is the song "You Don't Care."

Porter's vocal style is accented by the clean-edged rhythms layered throughout the songs. The back up music will be provided tonight by the critically acclaimed reggae band, Roots Radics.

Early Recordings offers a wide variety of songs. It contains everything from your basic Jamaican reggae songs like "In A Dis A Time"

and "Run Baldhead Run," to the more modern soul-pop tunes like "Seeing is Believing" in which Porter sings: "Don't you know I love you. I need you by my side. Don't you know I want you, baby. True love will never die."

The Itals also delve into social and political topics in "Time Getting Harder" and "Living in the Ghetto." Ricketts takes over the lead vocals in "I See a Sign" and he sings: "This is a land of unity. Just stop the fight and you will see that you have love, peace and harmony."

The Itals have had three successful albums to date: *Brutal Out Deh, Give Me Power* and the 1986 Grammy nominated *Rasta Philosophy*. The title of that album reflects the Itals' pride in their African ancestry (the Rastafarians are the descendants of the Africans enslaved in Jamaica). The Rastafarians use "I" for "me" in their language, thus expressing individuality. This is where the Itals derive their name. The word "ital" means "pure and healthy, natural, unprocessed and unpolluted," and this is exactly what you get with the Itals.

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'Frantic' delivers sweaty-palmed suspense

Filled with car chases, close calls and lots of suspense, "Frantic" most definitely lives up to its name. Promoted as a Roman Polanski film, he is co-writer as well as director.

"Frantic" stars Harrison Ford as Dr. Richard Walker and Betty Buckley as his wife Sandra. The two arrive in Paris, their honeymoon location, for a medical convention where Walker is to read a paper. After they arrive, Sandra discovers she has the wrong suitcase, but calls the airline to report it.

In the hotel, Sandra receives a phone call and says something to Richard while he's in the shower, but because of the running water, he doesn't hear her. When he gets out, she's gone. He waits for a while and then becomes worried. He takes her picture to places near the hotel, asking if anyone has seen her. Finally, a shabby-looking man says he saw her forced into a car. He takes Richard to the spot and on the ground is her bracelet. Richard begins his frantic search.

The police and the American Embassy give him the runaround,

and then will surprise you by singing high notes that sound a lot like Earth, Wind and Fire. An excellent example is the song "You Don't Care."

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Ford is an excellent actor and this is evident in "Frantic." A more

dramatic and trying role than his "Raiders of the Lost Ark" series, Ford shows his characters true love for his wife and his desire to get her back, no matter what the cost. Seigner is also impressive as the street smart, money-hungry Michelle. Always clad in skimpy Parisian garb, she comes across as extremely selfish, with a bit of compassion peeping through.

"Frantic" — one man's obsession, frustrating and frantic, of retrieving his kidnapped wife — keeps the audience waiting wondering and, yes, even a little frantic.

Stephanie Dean
Cinema

Outdoor drama agency to hold spring auditions

By SCOTT COWEN
Staff Writer

The Institute of Outdoor Drama will be holding the 1988 outdoor drama auditions on March 19th in Graham Memorial.

The Institute of Outdoor Drama, located at UNC, is a national agency that, according to auditions director Judy Via, acts as a clearinghouse for outdoor dramas throughout the country. This year 16 theater companies will attend the auditions, which are the only exclusively outdoor drama auditions held in the U.S. Most of the companies will represent productions in the Mid-Atlantic states, but there will also be opportunities in other parts of the country.

The Institute has a quota of 200 applicants, but in recent years they haven't been able to meet this number. Last year they received only 137 applicants and expect about the same turnout again this year. Because most of the companies have a large number of openings, the success rate of the applicants is very good.

Ruth Fletcher, a UNC student who was offered several roles last year, said, "There were more jobs than people." With the rather high success rate, the number of students from UNC who apply is surprisingly low. Fletcher stated that there were only about eight or 10 Carolina students who applied last year.

Applicants must be at least 18 years old and must have had some previous theater experience. Also they must be available for most if not all of the summer. Singers are asked to prepare two numbers, and dancers will be led through a warm-up and assorted combinations using ballet, modern

and folk choreography.

Actors are limited to one minute monologues. Amy Nigrow, who performed in "First in Freedom" last summer, referred to the auditions as a "cattle call" with individuals performing one right after the other all day. Fletcher who was a lead in "From This Day Forward," suggested that anyone auditioning should "prepare something that shows your true self and present yourself loudly. Be able to act but almost on a bigger than life scale."

Most people who perform in the dramas are doing so more for experience than for the money. According to Via the salaries usually start around \$80 and run up to \$130 a week. These salaries are considerably higher if the company has an Actors Equity Association contract. However, most do not have such contracts, but most do provide housing. This housing can be anything from a single apartment to a quad to a teepee.

"I felt like I learned so much about people and how to present myself and how to use my voice really well," Fletcher said of her experience. Nigrow said that because the plays run for about a month, you have to learn how to get excited about every performance and how to maintain your energy level.

This is an excellent opportunity for UNC students to land a job this summer in an outdoor production because the companies are coming here. Fletcher strongly encourages any interested person to audition and added, "Outdoor drama is an experience for everyone, regardless of whether you are an actor or more technically oriented."

A104 Physical Education

My first time tutoring was a night to remember. My student was something called Bone Crusher Reed, a.k.a. Billy Jo, defensive tackle for the football team.

I had the shock of my life when he answered his dorm room door. He was about six foot seven...in diameter. And when he shook my hand, I thought I'd never get it back.

So there I was, face-to-knee with the big man on campus, wondering how I was going to relate American Literature to The Hulk.

But then he pulled out a can of Orange Cappuccino. I was shocked! Could it be that this tough jock liked its delicate taste? And when Bone Crusher brought out the bone china, I was beyond belief.

Reading the expression on my face, he said, "What can I say? I like it. The Café Français is pretty good, too." Well, who's going to argue, I thought. As we sipped our Orange Cappuccino, I discovered that Billy Jo loves reading novels; his only problem was poetry. So I gave him tips on reading Emily Dickinson, and he gave me a copy of Ann Beattie's "Falling in Place."

All I could think was, Dad's never going to believe this!

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